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Palindrome Triptychs – Part Three

... Turning Water into Wine ...

Internal Narrative

First Movement: **Rebuilding Glass Bridges (one fragment at a time) ...**

- i. ... ambivalent questions ...
- ii. ... ambivalent answers ...
- iii. ... try to be patient ...
- iv. ... stay calm ...
- v. ... and listen to the voices ...
- vi. ... if only (there was something to believe in) ...
- vii. ... there is always hope and pure chance (fingers crossed) ...
- viii. ... as ice melts ...
- ix. ... as river flows ...
- x. ... as rivers flow ...
- xi. ... nagging doubts that just don't stop ...
- xii. ... stay focussed and figure it out (the clocks are ticking) ...
- xiii. ... with increasing intensity ...
- xiv. ... and that's life (c'est la vie) ...

Second Movement: **Let Me Up, I've Had Enough ...**

- i. ... enigmatic extroverts (causes can be solutions can be causes) ...
- ii. ... can you feel the tension (did they really just do that) ...?
- iii. ... scatterings and confusions (if in doubt, out) ...!
- iv. ... a poignant purpose from the chaos ...
- v. ... with vigour and intent (resolute) ...
- vi. ... change is in the air (and on the streets) ...
- vii. ... for whom the bell tolls (once) ...
- viii. ... this will be the last time (maybe) ...
- ix. ... for whom the bells toll (twice, thrice) ...
- x. ... a false start ...
- xi. ... let's go (everywhere at once) ...
- xii. ... afterthoughts and resolutions (revolutions) ...
- xiii. ... just listen to all the promises we break ...
- xiv. ... again, and again ...
- xv. ... enough is enough (is enough) ...

Third Movement: **Change is Gon' Come ...**

- i. ... free and easy (rough and ready) ...
- ii. ... laid back and languid (relaxed) ...
- iii. ... life does not always provide happy endings ...
- iv. ... a semblance of peace ...
- v. ... change is gon' come ...?
- vi. ... change is gon' come ...
- vii. ... change *is* gon' come ...!

Turning Water into Wine is part three in this triptych of triptychs. Each piece is in three movements and approximately nine minutes in length. The theoretical duration is:

8 minutes and 46 seconds
(plus silences)

A Note on Narrative:

The aural phenomenon of music can seem limitless to the composer: a vast ocean where, without consistent navigation, one can easily get lost. Method provides a way to plot a course through a composition, but extramusical stimuli helps to decide upon the destination. External influences can provide additional narrative through which to connect with the music on a more intimate level, defining a more specific sense of character, identity and personality. This in turn allows the composer to develop intricate regions of the music, whilst retaining focussed and controlled momentum towards the conclusion of the sonic journey. Of course, music can be abstract and absolute, shaped entirely by musical choices of functional pitch, rhythm and timbre, but if one was to compare the planning of a composition to that of an actor preparing for a challenging role, one would expect to know certain details in order to get into character: name, time, place, dialogue and context. Within this analogy, one can see a clear comparison to composing. In order to feel the music – to step into the soundworld, one must get into character.

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